

# LISA SETTE GALLERY

secolo

The image features a minimalist abstract design on a light cream background. A thin, vertical gold line runs down the center. From a point on this line, approximately one-third of the way down, several thin gold lines radiate outwards to the right, creating a fan-like effect. The word "secolo" is printed in a small, dark font at the intersection of the vertical line and the radiating lines.

2017-2018

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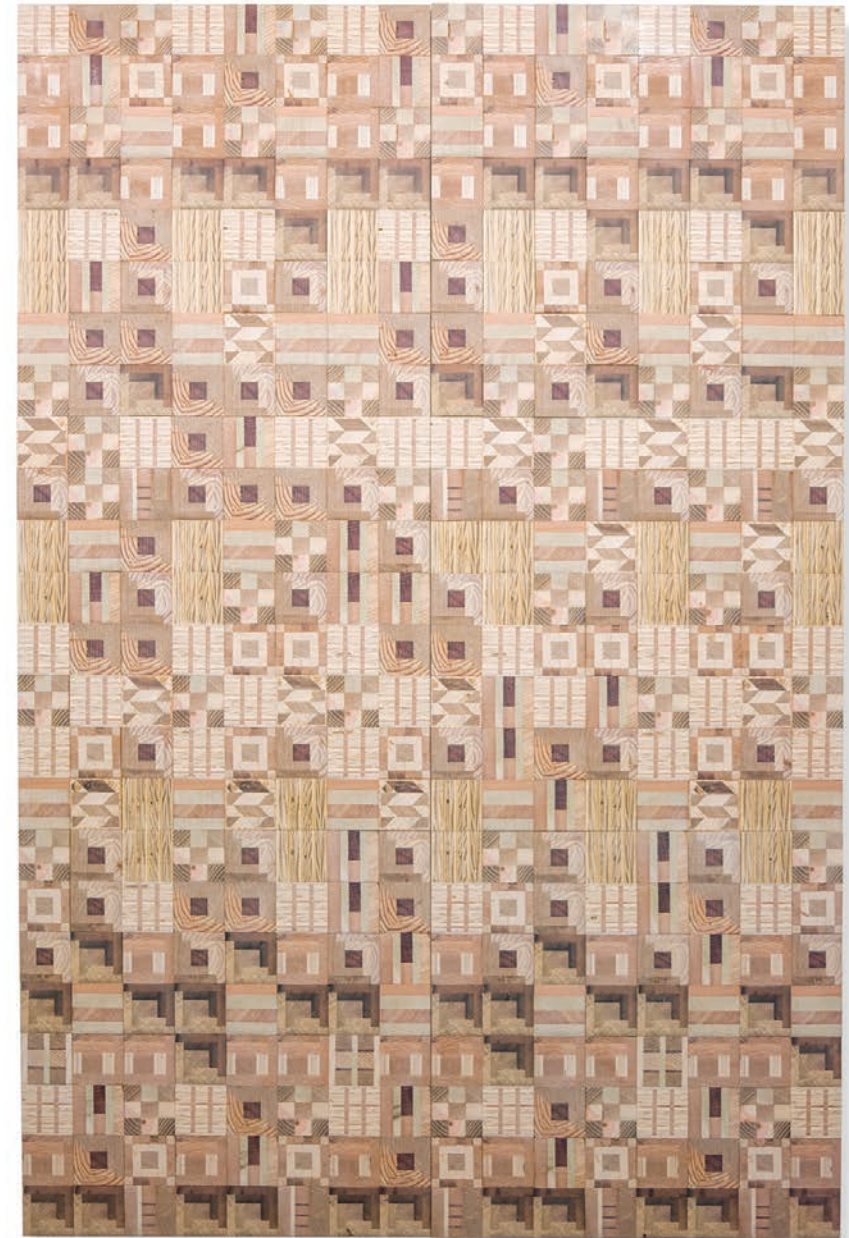
# ATO RIBEIRO

Like patterned quilts indicating safe refuge along the Underground Railroad, the purest of graphic elements often express the most urgent and essential information. The wooden quilts of Ato Ribeiro contain multitudes within a burnished geometry of contrasting woods. Ribeiro's artwork embodies a vocabulary of histories and materials compiled across continents and cultures, a quality that extends throughout Ribeiro's project, in his consideration of the concept of the African-American "Double Consciousness," articulated by W.E.B. Du Bois, and in his personal reconciliation of the two cultures of his upbringing. Ribeiro's works, like the early African-American quilts that influence them, are both specifically defined and dynamic, containing forms that shift and expand as our eyes adjust to repeating variations in line and shape.

This pattern of constant motion is reflected in Ribeiro's own life, which has been divided equally between Ghana and the United States. Ribeiro spent his childhood in Accra, but returned to Atlanta for secondary education. While studying art at Morehouse College in Georgia, Ribeiro felt compelled to make connections to the stories of his childhood and his father's native country, and when he returned to Ghana, he created a body of work to explain the complex history of his African-American mother's side of the family. "I was tired of continually rearranging content," says Ribeiro. Ultimately, he says, "I needed to connect the two conversations, to bridge the African side and the African-American side."

Ribeiro fashions this connection in marqueted geometrical forms that draw inspiration from Ewe and Ashanti kente patterns and the works of the African-American quilters of Gee's Bend, Alabama. With their intentional use of materials and expansive vocabulary of symbols and patterns, Ribeiro recognized in "the complex modes of communication embedded within these textiles" a parallel to his own experience. In the textiles' graphic elements lives a coded language, contemporary evidence of a shared heritage that is independent of words and has existed for centuries.

Coming from a culture in West Africa with access to a vast array of rainforest woods and an accompanying tradition of expert woodcraft, the impetus for Ribeiro's body of work originates in an unlikely place--a scrap bin in the woodshop at Cranbrook Academy of Art. Working as a graduate student and shop assistant, the artist found himself constantly sifting through the discarded woods.



Cover:  
Reynier Leyva Novo, *La extension de las palabras (The extension of words)* Secreto, 2017,  
newspaper clipping, gold graphite, acid free paper, 17" x 14"

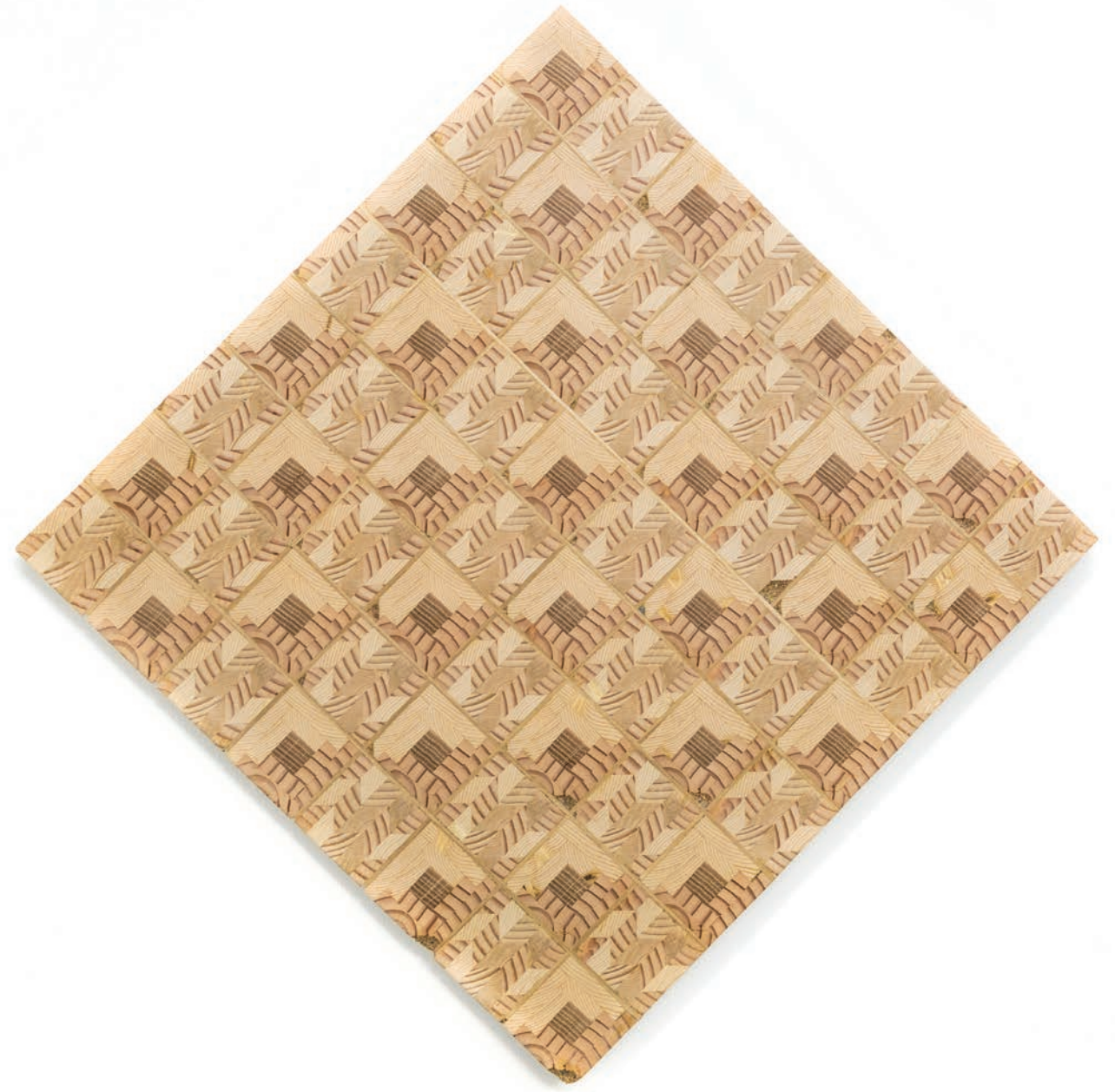
Ato Ribeiro, *Home Coming*, 2017, repurposed wood, wood glue, 72" x 48" x 1.25"

"It became my gold mine," says Ribeiro, "I began to recognize how little people cared about specific kinds of 'inexpensive' woods like pine, but also how attracted I was to them... I began to see these woods in the scrap bin as a metaphor for individual bodies of people of African descent, and how these bodies had been treated or used in Western culture. Most of these 'inexpensive' woods are extremely important for structural reinforcement, however are eventually hidden behind white walls. My goal became to reveal the beauty that I saw in these discarded materials, and to get my audiences to slow down and recognize the same."

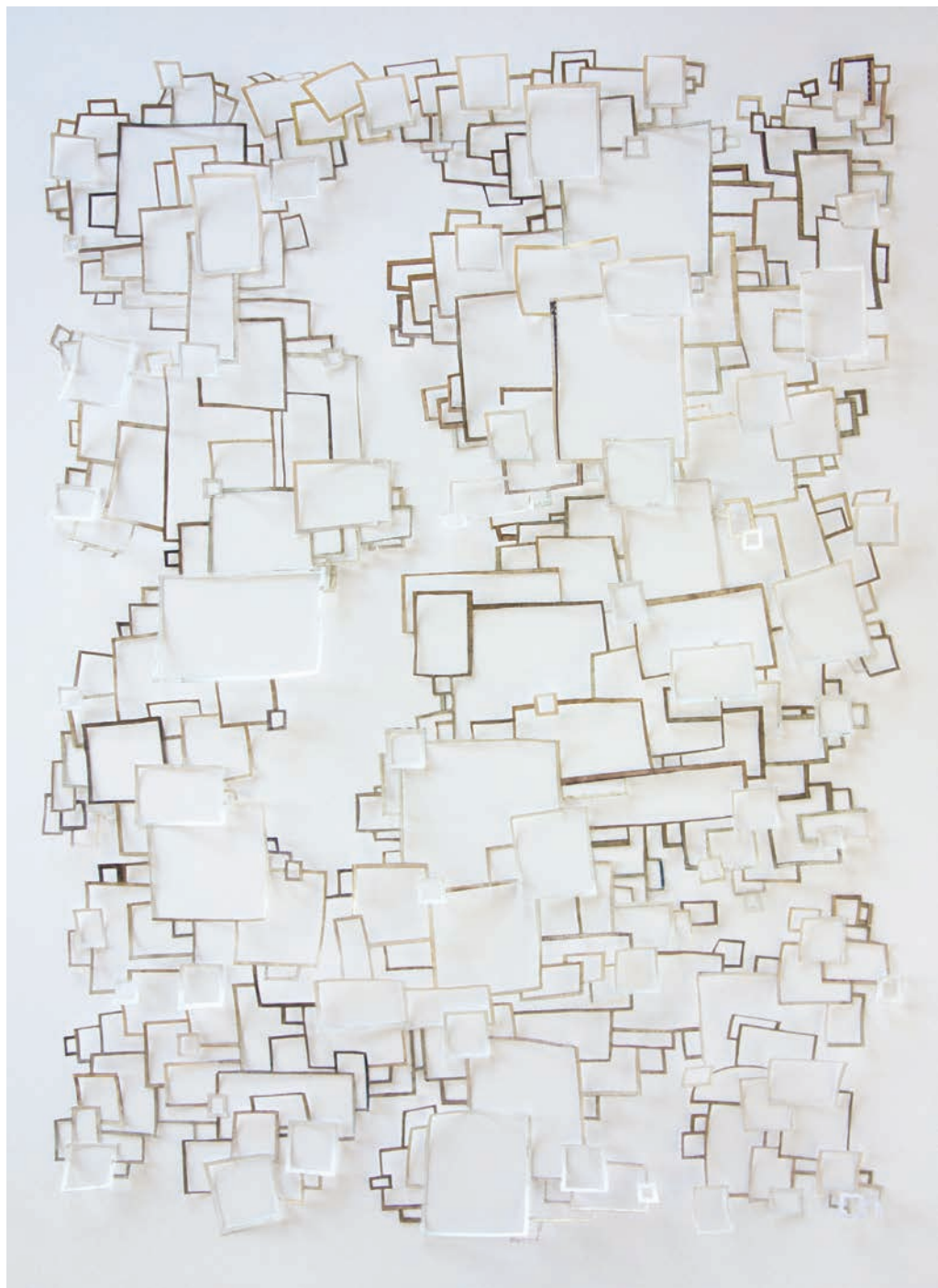
Woven of repeating shapes and grain patterns determined by both the amount of scrap wood available, and specific methods used in quilting and kente-cloth strip weaving, the resulting works reveal the elegant, essential beauty of Ribeiro's meticulously collected and catalogued scraps. Created without the use of electrical tools, these works also reveal the touch of fingertips, and contain the suggestion of a longer conversation. "These works are about touch, and they are meant to be touched: This is how you'll find out that it's hand-sanded, and feel the little ripples throughout the pieces... The sculpture in our house when I was growing up was beautiful, accomplished artwork, but you were also intended to be able to be with it, sit next to it and share a cup of coffee with it."

Ribeiro's attention to material is primary to his practice, and a significant aspect of his work is in a response to our Western culture of waste. "I have seen first hand what waste culture can do to the well being of entire African communities--they tend to be the dumping grounds for much of the waste created in the West." Like the Gees Bend quilters who made ingenious use of the smallest scraps of fabric, Ribeiro only uses discarded materials that are readily available, meaning that his works are always connected in a tangible way to their location, and he is able to maintain a connection to the stories of his surroundings.

A central aesthetic element in Ribeiro's works is the contrast from one piece of wood to another, and the way two forms interact within a pattern. Many of these patterns are recognizable West African or African-American patterns, but Ribeiro inserts his own patterns, as personal signifiers or mementos from his own life. One of the more familiar symbols that Ribeiro refers to, in his work and his life, is Sankofa. Taking the form of a bird with a craned neck or an embellished heart, Sankofa, says Ribeiro, is "an Adinkra communicator that means essentially 'go back and retrieve it,' in the sense of: go back and understand your past in order to move forward."



Ato Ribeiro, *Log Cabin Checkers Board*, 2017, repurposed wood, wood glue, coffee grounds, indigo dyed receipts, 24" x 24" x 1"



Maximo Gonzalez, *Arqueologia de la Prensa / Archeology of the Press*, 2016,  
Collage: white borders of out-of-circulation currency, 51" x 41" framed



Sonya Clark, 2017  
*Reach 2*, glass beads,  
27.5" x 3.5" x 3.5"



# BINH DANH

In the comfortable histories of our youth, genocide seemed an answered question; the retrograde horrors of a generation removed, a closed book. A decade before the present moment of uncertainty in our global existence, the photographer Binh Danh refused this pat conclusion. Danh's early work compiled the Khmer Rouge regime's eerie death portraits, taken in the moments before its victims were executed, and transformed them into a living archive of proliferation: Danh devised a method for creating chlorophyll prints on tree leaves, and inscribed hundreds of images of lives lost in the Cambodian genocide upon the tree's organic surfaces.

Revisiting this subject in a current body of work, Danh now feels compelled to explore the leaf portraits in daguerreotype form. The reflective surfaces of Danh's daguerreotypes act as a mirror, and the portraits are created at human proportions: "You will see the leaf and the portrait," says Danh, "and you will see your own face overlaying the face of the victim."

"When we talk about the Khmer Rouge, we must always be reminded," says Danh, "that the US supported the Khmer Rouge and enabled its organization. So we carry some responsibility for these deaths."

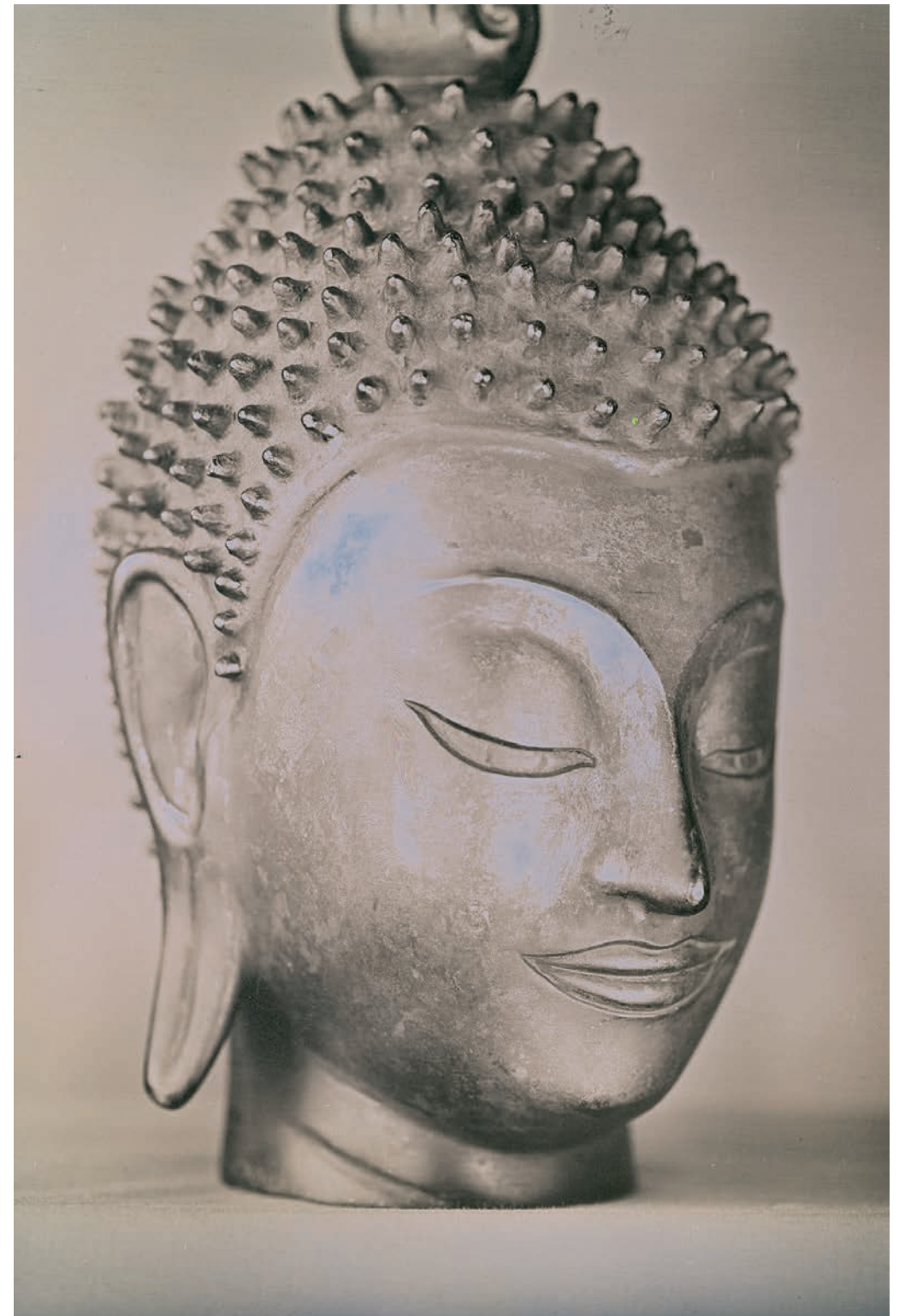
Considering Cambodia's Tuol Sleng Genocide Museum, Danh was drawn to photographs he took several years ago of the former prison's bleak rooms; stark cases filled with victim's belongings, beds with shackles, menacing outdoor spaces. Initially, Danh remarks, "I was not sure why these images of places stood out to me. But in thinking about them I began to remember the images we saw from the prison at Abu Ghraib [in Iraq], and it occurred to me that I have actually been thinking about the images of Abu Ghraib since they appeared in the media several years ago. Maybe we have all been thinking about these images."

An intentional exercise in contrasts, this body of work also includes Danh's images of the temples of Angkor Wat and the vast and ancient Buddhist statuary seemingly in symbiosis with the forest around it. Influenced by the early photograms of Henry Fox Talbot, Danh's daguerreotype plates are glimmering tributes to the photographic moment, seeming to capture in monumental scale a world left behind, and a glimpse at the extremes of our tenuous existence.

"I don't like to think too much about binaries," Danh says, "but with Angkor Wat, here is this beautiful architectural achievement, of art and religion and Buddhist culture. And

it was through the beauty of the Angkor Wat temple that the Khmer Rouge emerged, as the regime sought above all to return Cambodia to its glory days. And in order to do that, they had to remove anyone who did not go along with their ideology. This is a theme I return to: the darkness and beauty in our history.”

An homage to the black and white binary that defined early photography, the intensely argent surfaces of Danh’s works present a secondary imagery resembling a double exposure, a vibration of shadow and light around the composition’s edges. Whether in the starkly luminous chambers of injustice or the luminous expressions of monumental gods, Danh’s images record a secret energy at play in all human endeavors. As we contemplate the mysterious machinations of human destruction, we cannot lose sight of the generative mystery of the Buddha’s form, rising up from the forest floor.



Above: Binh Danh, *Mother and Child*, Tuol Sleng Genocide Museum, Cambodia, 2015, Daguerreotype, 12" x 10" plate, Edition of 5  
Right: Binh Danh, *Stay Awake Buddha 2*, 2017, Daguerreotype, 7.5" x 5" plate / 12" x 9.5" framed, Variant edition of 2



## CHARLOTTE POTTER

In *Cameographic*, Charlotte Potter makes explicit the inextricable connections between glass and photography, as well as the applications of these media toward an essential form of memory: the portrait. *Cameographic* is presented in black and white and framed in silver and tin, referencing early photographic methodologies. The cameos are engaging, paradoxical objects whose existence owes to both ancient and contemporary technologies and desires. Potter's works put human faces to the iconic moments of photography's history - the historical camera is reversed.

Left: *Cameographic* - James Van Der Zee (Photographer: Irving Penn), 2017,  
Middle: *Cameographic* - Joel-Peter Witkin (Photographer: Roger Ressmeyer), 2017,  
Right: *Cameographic* - James Van Der Zee (Photographer: Irving Penn), 2017,  
hand engraved glass, silver, tin and stainless steel, 5" x 4" cameo, editions of 3



Carrie Marill, *Thousand Kisses Deep*, 2017, egg tempera on linen, 59.25" x 45.25" framed



## LUIS GONZALEZ PALMA

Guatemalan artist Luis Gonzalez Palma has always used photography as a medium through which essential materials may travel; a transmission of soul rather than specific imagery. In Gonzalez Palma's recent works, the photographic "image" as we expect it is not even present, or at least not made readily available. Stark materials of dark and light are instead the subject--the light waves through which cosmic existence is verified, the interplanetary dust that settles on our lenses and comprises our existence.

For Gonzalez Palma these works are part of "the search for a reality related to the void and the sacred space...uncertain and loaded with a mysterious geography." In his series *Koan*, Gonzalez Palma works from the first astrophysical images recorded in Argentina: interplanetary bodies, spectral lines, and microscopic stellar particles derived from the archives of the Astronomical Observatory of Córdoba, Argentina.

Gonzalez Palma has extrapolated from his originating images a personal geometry, "a space that is inhabited by conscience." With these photographic images on onion paper, folded and shaped into a query about the nature of existence, Gonzalez Palma continues to innovate photography as a spiritual medium. His works in *Koan: El Sol*, through archival material and astrophysical formulae, present a photographic iteration of "the pure and abstract sensation that comes from the Universe."

Luis Gonzalez Palma, *El Sol 9*, 2017, digital printing on onion paper, collage, 27" x 26" inches unframed, edition of 5





Angela Ellsworth, *Pantaloncini: Work No. 012 (Emma)*, 2017, 47,160 pearl corsage pins, colored dress pins, fabric, steel, 25" x 18" x 12"



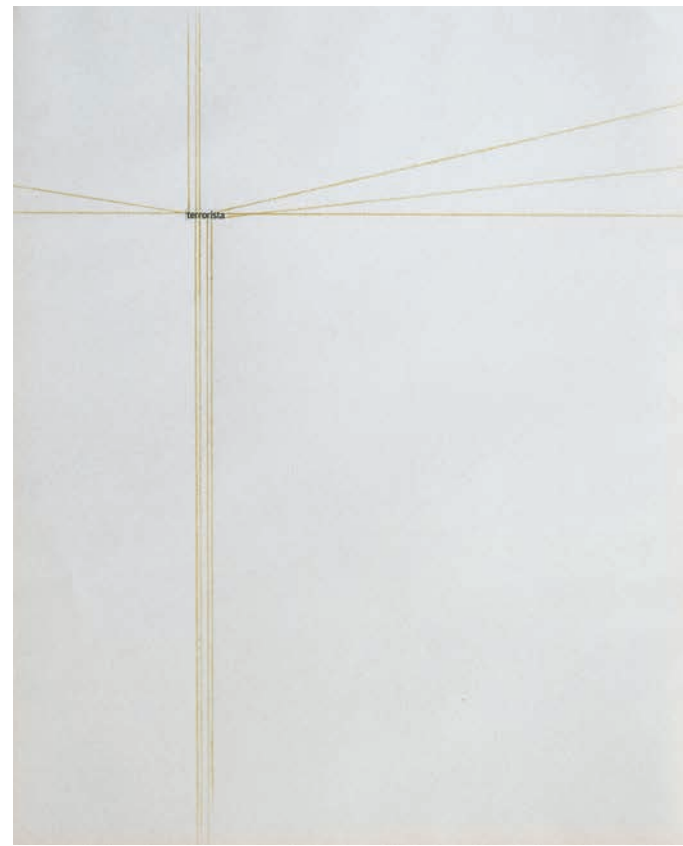
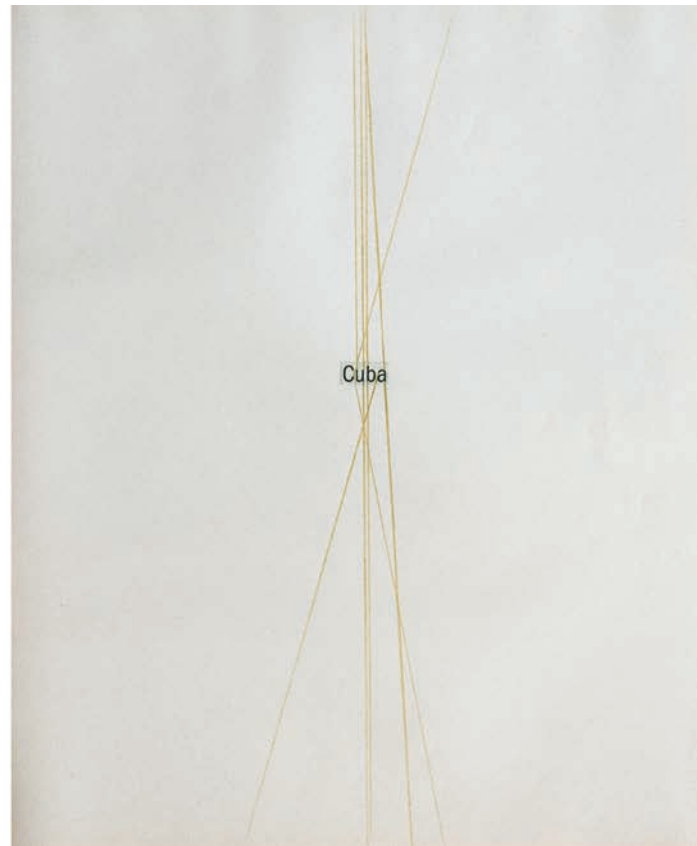
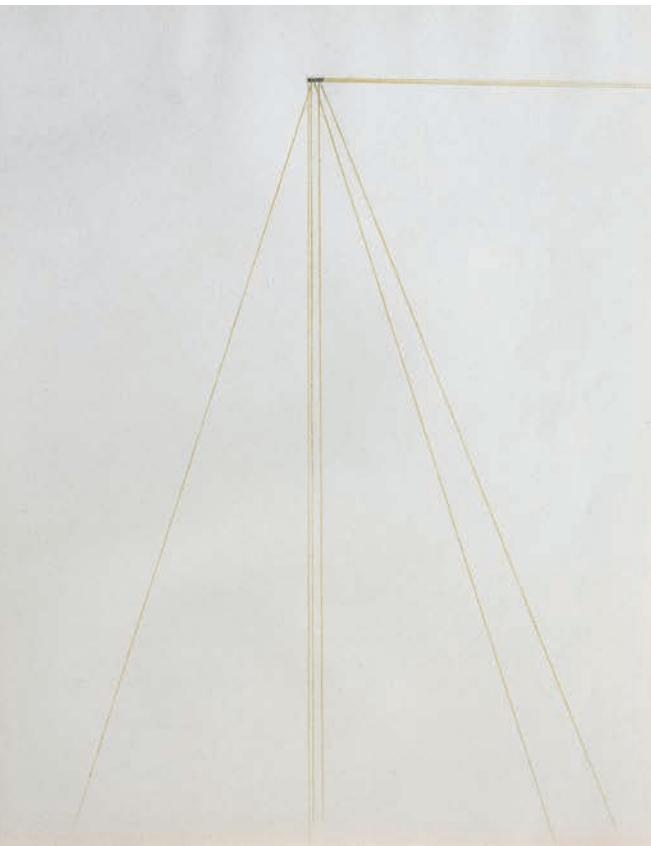
Mayme Kratz, *Long After the Echo 7*, 2017, resin, shells and bones on panel, 48" x 48"



Above: Kahn/Selesnick, *Stormy Sky*, 2017, archival inkjet print, 10" diameter on 22" x 17" paper, edition of 5

Right: Sonya Clark, *Unraveling*, 2015, cotton Confederate Battle Flag, 70" x 36" x 7", edition of 10





## REYNIER LEYVA NOVO

In spare and incisive conceptual works, Reynier Leyva Novo bears witness to the varied iterations of the Cuban revolutionary social project. Scouring administrative and bureaucratic data/ephemera from his country's history, Novo reformulates mundane details of grammar and form into idiosyncratic minimalist works.

*La extension de las palabras (The Extension of Words)*, a recent series, consists of collaged words from Granma, the official newspaper of the Cuban government. Diminutive and unassuming newspaper clippings of a single, loaded word anchors each composition.

Above left: Reynier Leyva Novo, *La extension de las palabras (The extension of words) Madre*, 2017, newspaper clipping, gold graphite, acid free paper, 17" x 14" / Above right: *La extension de las palabras (The extension of words) Cuba*, 2017, newspaper clipping, gold graphite, acid free paper, 17" x 14"

The words are surrounded or in some cases eclipsed by a geometric umbra of gold graphite lines. Novo's approach is unsentimental and precise, and results in works that both challenge epochal historico-political platitudes and invite discovery of alternate means of interpretation.

*"In my opinion, it is interesting how, ultimately, everything that happened is contemplable through these little concentrations of words, and measurable by given amounts of ink."*

– Reynier Leyva Novo

Above left: Reynier Leyva Novo, *La extension de las palabras (The extension of words) Terrorista*, 2017, newspaper clipping, gold graphite, acid free paper, 17" x 14" / Above right: *La extension de las palabras (The extension of words) Paz*, 2017, newspaper clipping, gold graphite, acid free paper, 17" x 14"



Left: Rachel Bess, *Sea Witch and the Jellyfish*, 2017, oil on Dibond, 30.5" x 22"  
Above: Xawery Wolski, *Vestido Blanco (White Dress)*, 2017, terra-cotta, 65" x 59" x 6"



Doug and Mike Starn, *Floats upon the smoke*, 2015, Inkjet prints on Kozo paper with varnish, 20" x 50.5" framed, Unique

## EXHIBITION SCHEDULE 2016/2017

SEPTEMBER – OCTOBER, 2017	KAHN/SELESNICK / RACHEL BESS
NOVEMBER, 2017 – JANUARY, 2018	ALAN BUR JOHNSON / XAWERY WOLSKI
JANUARY – FEBRUARY, 2018	ANGELA ELLSWORTH / LUIS GONZALEZ PALMA / SIRI DEVI KHANDAVILLI
MARCH – APRIL, 2018	ATO RIBEIRO / MAXIMO GONZALEZ / MIKE & DOUG STARN
MAY – AUGUST, 2018	CIRCLE/SQUARED / CHARLOTTE POTTER

## ART FAIRS 2017 - 2018

ART MIAMI DEC 5 - 10, 2017	THE ART MIAMI PAVILION DOWNTOWN MIAMI ONE HERALD PLAZA @ NE 14TH STREET ON BISCAYNE BAY BETWEEN THE VENETIAN & MCARTHUR CAUSEWAYS MIAMI, FLORIDA USA
THE PHOTOGRAPHY SHOW PRESENTED BY AIPAD APRIL 4 - 8, 2018	PIER 94 711 12TH AVENUE NEW YORK, NEW YORK USA

# LISA SETTE GALLERY

210 East Catalina, Phoenix, Arizona 85012  
telephone 480-990-7342 facsimile 480-970-0825 [www.lisasettegallery.com](http://www.lisasettegallery.com)

Hours: Tuesday-Friday: 10 am to 5 pm | Saturday: 12 to 5 pm | and by appointment  
Closed Thanksgiving, Christmas, New Year's Day, and Fourth of July

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Essays written by Megan Bates. Design: ps:studios

